

JAMES S. MOY

梅秀立

EXECUTIVE / ADMINISTRATIVE LEADERSHIP:

**DEAN and PROFESSOR, COLLEGE OF THE ARTS
UNIVERSITY OF SOUTH FLORIDA**

5-12 to Present
TAMPA, FLORIDA

**PROVOST / VICE PRESIDENT, ACADEMIC AFFAIRS & RESEARCH 7-09 to 5-12
NOVA SCOTIA COLLEGE OF ART & DESIGN HALIFAX, CANADA
NSCAD UNIVERSITY — Highest level Executive Administration, Academic & Research.
Executive/Administrative Responsibilities:**

- Executive Management of all academic programs, curricula, and accreditation (undergraduate, graduate, extended studies).
- Development of new undergraduate and graduate academic programs.
- Launched discussions to establish new BA, MDes, low-residency MFA, MA – Art Education, MA – Art History, MA – Curatorial Practice and practice based Ph.D.
- Launched NSCAD's first MPHEC Quality Assurance Reviews.
- Created business model and negotiated to establish new satellite campus in Middle East & 2+2 program in China
- Oversight of academic budget review and annual planning.
- Oversight of all academic support staff and faculty personnel actions (searches, hiring, reappointment, promotion)
- Board of Directors and Editorial Board of NSCAD Press
- Oversight of Anna Leonowens Gallery and Seeds Gallery, management strategic planning.
- Direct reports (8): Dean of Undergraduate Studies; Dean of Graduate Studies and Research; Registrar and Director of Student Affairs; Director of Extended Studies; Library Director; Director of Anna Leonowens Gallery; NSCAD University Press; Executive Assistant to the Provost and Vice President, Academic Affairs and Research

**DEAN and PROFESSOR, FACULTY OF ART
ONTARIO COLLEGE OF ART & DESIGN
Executive/Administrative Responsibilities:**

7-08 to 7-09
TORONTO, CANADA

- Oversight and development of all Faculty of Art academic programs and curricula which consists of six academic studios with a program array ranging from a BFA to MFA
- Actively recruited staff for Digital Futures Initiative.
- Launched discussions to establish BA, BSc & practice based Ph.D proposed for future development.
- Oversight of UUPRAC accreditation reviews.
- Oversight of academic budget review and annual planning.

DEAN and CHAIR PROFESSOR, SCHOOL OF CREATIVE MEDIA. 9-04 to 7-08.
CITY UNIVERSITY OF HONG KONG **HONG KONG, CHINA**
Executive/Administrative Responsibilities:

- **Dean, School of Creative Media (SCM).** Strategize, Lead, Manage growth of **SCM**, which consists of four academic studios with a program array ranging from a BA and BSc (honours) through MA, MFA, MPhil, and PhD degrees.
- Mandate to double in size by 2012. Create and deploy **SCM** budget, curriculum, and productions, while providing leadership for the mentoring, evaluation, advocacy, recruitment, retention, development, and support of all staff connected with the school. Cultivation of all levels of **SCM** stakeholders.
- Promotion of **SCM** and its programs in both national and international contexts.
- Member, **University Council**, Supreme Governing Body, Sir Gordon Wu (Chair)
- Member, **Management Board**, highest management level of the University
- Member, **Academic Policy Committee**, university level planning committee
- **Deans' Conference**, Executive coordination, cross-faculty governance
- Member, **2006 RAE (Hong Kong, Research Assessment Exercise, Arts Review Panel)**. Panel reviews research outputs of all Hong Kong universities. Results will inform future allocations for research funds at all HK universities.
- **SCM Client Working Group**, major responsibility in planning for new **SCM** building (2009), thirty thousand square metres, HK\$550M, along with business plan for its venues. Construction: November 2006. Architect: Daniel Libeskind
- **Staff Approving Committee; Interviewing Committees; Faculty Staffing Committees** – chaired management at various levels of HR staff hiring
- Member, **Risk Management Committee; Self-Financed Programmes Task Force; Numerous other executive level committees.**
- **UK RAE 2008 (UK, Research Assessment Exercise, Arts Review Panel)**. International Panel member: assess research/artistic outputs of **all** UK universities. Results inform future research allocations to **all** UK universities.

Achievements:

- Deployed internal audit. Strengthened merit and substantiation (tenure) review procedures.
- Reformed budget allocation protocols; staff review methods; staff development; committee structures and governance procedures. Established benchmarks and articulated procedures for future planning, especially as related to the new **SCM** building. Established clear protocols for staff development funding. Developing strategic plan/business plan for six years advance.
- Reformed program array, installed a new student centered, outcomes based curriculum with intention to change from British 3-year B.A. (honours) to U.S. 4-year scheme by 2012. Created and deployed new meaningful inter-institutional collaborations. Launched **new** degree programs in Creative Media: **B.Sc.** (05-06); **M.A. – Media Cultures** (06-07); **MFA** (06-07). Developing business plan for a new **BFA** degree to launch by 2009-2010. Strengthened **M.Phil** and **Ph.D.** academic structure.
- Established comprehensive cultivation and fundraising protocols – annual fund, planned giving, large gifts, corporate, in kind, sponsorships, etc.
- **2006 SCM Summer Institute** brought to **SCM** renowned faculty members from **Beijing Film Academy** and **USC's Cinema/Television School** to enhance Hong Kong students' understanding of international filmmaking methods.
- **Created & launched TiDRC (Transmedia/Interactive Design Research Centre** — located in Innocentre, increasing **SCM's** space by almost 90%.

DEAN, PROFESSOR OF THEATRE & DANCE, COLLEGE OF FINE ARTS. 1-03 to 8-04.
UNIVERSITY OF NEW MEXICO **ALBUQUERQUE, NEW MEXICO**

Executive/Administrative Responsibilities:

- **Executive Consultant**, College of Fine Arts. 6-02 to 1-03, concurrent with final term at UW—Madison.
- **Dean**, executive leadership and management of **College of Fine Arts** which consists of four academic departments and four research/support units; some two hundred fifty faculty and staff, and over one thousand two hundred students. Maintained academic excellence in all programs. Oversaw all key processes, including budget, staff review (merit, promotion and tenure, development), fundraising, and outreach to community.
- **Deans' Council**, Coordination of College level executive administration.
- Installed strict fiscal management to address significant pre-existing deficit.
- Established comprehensive fundraising and stewardship protocols.
- Member, Boards of the Albuquerque Museum; Albuquerque Arts Alliance; the Youth Symphony; the John Robb Trust; VSA; and numerous other New Mexico service and arts organizations.

Achievements:

- Negotiated comprehensive “start-up” packages for all new CFA faculty hires.
- Strengthened staff promotion and tenure review procedures.
- Enlarged and repositioned development office for proactive stance in cultivation and fundraising for CFA, and the arts in NM: aggressively promoted CFA and its programs; and established new college newsletter.
- Positioned Photography program to contend for number one ranking in U.S.
- Facilitated raising of funds to endow scholarships, and a String Quartet.
- Launched discussions to establish new array of MA and PhD programs.

CHAIR (1998-2003) and PROFESSOR OF THEATRE & DRAMA. 8-81 to 1-03.
UNIVERSITY OF WISCONSIN **MADISON, WISCONSIN**

Responsibilities:

- Chair, **Department of Theatre and Drama**, managed departmental staff merit review; development; academic planning and production budgets; strategic planning for five years out.
- Chair, Executive Committee, **Arts and Humanities Divisional Committee** – university-wide committee responsibility for all promotion/tenure considerations and curricular development in the area of Arts and Humanities.
- Co-Chair, **Plan 2008 Campus Climate Committee**, university wide, 40+ member committee charged with devising a plan to make the UW-Madison a more open and inclusive campus by that year
- Member, **Anonymous Committee**
- Executive Committee Member, **Graduate School**
- Executive Committee Member, **Arts Institute**
- Member, **Ethnic Studies Cluster Hires Search Committee**, UW—Madison interdisciplinary initiative; **Member, Visual Studies Cluster Hires Search Committee**, UW— Madison interdisciplinary initiative

Achievements:

- Established fundraising campaign for **Lorraine Hansberry Professorship** for visiting professor of colour (\$1.5M)
- Facilitated intake of funds to endow scholarships for theatre students of colour
- Proactively recruited to increase diversity of theatre student body and faculty
- Instrumental in the behind the scenes organizing that led to the establishment of the **Asian American Studies Program**
- Reformed staff review procedures and established clear terms of reference

EDUCATION:

UNIVERSITY OF ILLINOIS AT URBANA

Ph.D. January 1977. Major: Theatre History

URBANA, ILLINOIS

Minor: Playwriting

UNIVERSITY OF ILLINOIS AT CHICAGO

A.M. September 1973. Major: Theories of Theatre & Stage Direction

A.B. June 1971. Major: Plastic and Graphic Arts (Studio Painting)

CHICAGO, ILLINOIS

OTHER INSTITUTIONS ATTENDED: California Institute of the Arts, 71-72; The Ensemble, studio acting and dance classes for company members, Chicago, 70-71; Goodman School of Drama, 73; University of Chicago, 76; School of Criticism and Theory, Northwestern University, 83.

TEACHING/ADMINISTRATIVE APPOINTMENTS:

NOVA SCOTIA COLLEGE OF ART & DESIGN

7-09 to 5-12, **Provost/Vice President & Professor**, NSCAD University

HALIFAX, CANADA

ONTARIO COLLEGE OF ART & DESIGN

7-08 to 7-09. **Dean**, and **Professor**, Faculty of Art

TORONTO, CANADA

CITY UNIVERSITY OF HONG KONG

9-04 to 8-08. **Dean**, and **Chair Professor**, School of Creative Media

HONG KONG, CHINA

UNIVERSITY OF NEW MEXICO

1-03 to 8-04. **Dean**, College of Fine Arts, and **Professor** of Theatre & Dance

6-02 to 1-03. **Administrative Consultant**, College of Fine Arts

ALBUQUERQUE, NEW MEXICO

UNIVERSITY OF WISCONSIN

8-94 to 1-03. **Professor** of Theatre & Drama

8-84 to 8-94. **Associate Professor** of Theatre & Drama.

8-81 to 8-84. **Assistant Professor** of Theatre & Drama.

MADISON, WISCONSIN

(**Chair**, 1998-2003)

NORTHWESTERN UNIVERSITY

Winter 1996. **Visiting Professor**

EVANSTON, ILLINOIS

MICHIGAN, WISCONSIN, DUKE UNIVERSITIES PROGRAM

Spring 1993. **Associate Professor**

FLORENCE, ITALY

UNIVERSITY OF OREGON

9-79 to 8-81. **Assistant Professor** of Theatre with Department of Speech.

EUGENE, OREGON

UNIVERSITY OF TEXAS

8-77 to 6-79. **Instructor** of Theatre History with Department of Drama.

AUSTIN, TEXAS

AWARDS, HONORS, GRANTS:

CIC, Committee on Institutional Cooperation, Academic Leadership Seminar (2000-01), a year-long administrative "best practices" seminar organized by Big Ten universities, University of Wisconsin — Madison nominated me to participate.

The Council of Colleges of Arts and Sciences (**CCAS**), 2001, invited me to their annual Seminars for Department Chairs to facilitate workshops on "Academic Leadership," "Recruitment, Retention and Development of Faculty," and "Liaison with the Dean."

Certificate of Achievement from the Association for Theatre in Higher Education for "**Scholarly Contributions to the Profession**," presented at the ATHE National Conference, August 2001.

Graduate School Summer Research Grant, University of Wisconsin, Madison, 1998.

Vilas Associates Research Award, University of Wisconsin, Madison, 1995-1997.

Graduate School Retention Grant, University of Wisconsin, Madison, 1994-1996.

Course Development Grant, Ford Foundation, Spring Semester 1991-92, for development of new course, T&D 619 (Staging Race in America).

Travel Grant, Newberry Library—Center for Renaissance Studies Consortium, to participate in Stephen Orgel's **NEH** sponsored workshop on Renaissance Theatrical Texts, 27-28 November 1990.

Research Grant, Institute on Race and Ethnicity, University of Wisconsin System, 1987-88, to fund research dealing with the portrayal of Asians on the American stage.

American Council of Learned Societies Travel Grant to Seventh International Brecht Symposium, Hong Kong, December 1986.

Scholarship, School of Criticism and Theory, Northwestern University, Evanston, Summer 1983.

Graduate School Summer Research Grant, University of Wisconsin, Madison, 1983.

Graduate School Summer Research Grant, University of Wisconsin, Madison, 1982.

Participant Grant, **National Endowment for the Humanities**, "Theatrical Dance in America Before 1900," University of Chicago, Summer 1976.

Graduate School Dissertation Research Grant, University of Illinois, Urbana, 1976.

Scholarship, M.F.A. Graduate study in Art and Design at California Institute of the Arts, 1971-72.

RESEARCH:

Publications:

Books:

- Marginal Sights: Staging the Chinese in America (Iowa City: University of Iowa Press, 1993; paperback, 1994).
- Marginal Sights: Staging the Chinese in America, forthcoming in Chinese as 美国边缘文化景观——演绎华人史略(美国戏剧史与文化研究), (Beijing: 中国社会科学院出版社).
- Asian American Drama, editorial advisors: Josephine D. Lee, Esther M. Kim, Karen Shimakawa, James S. Moy (Alexandria, VA: Alexander Street Press, 2003). "Best Reference Database 2003," Library Journal, March 2003.
- Reviewing Asian America: Locating Diversity, volume of essays Coedited by Soo-Young Chin, J. S. Moy, Wendy L. Ng, and Gary Okihiro (Pullman: Washington State University Press, 1995).
- Theatre Journal (Johns Hopkins University Press), a quarterly journal of theatre scholarship. Editor, 1985 & 1984; Coeditor 1983 & 1982.

Published Articles & Reviews:

[Book review of] Absence and Memory in Colonial American Theatre: Fiorelli's Plaster in Comparative Drama 41 (2007), pp. 129-132.

Contributor, Postmodernism: A Virtual Discussion, edited by Maurice Berger. Introduction by Barbara Buhler Lynes. Co-published by The Georgia O'Keeffe Museum Research Center & The Center for Art and Visual Culture, University of Maryland Baltimore County. Distributed Art Publishers (DAP), January 2003, 150 pages, paper. ISBN 1890761052.

[Book review of] Chinese San Francisco, 1850-1943: A Trans-Pacific Community in American Historical Review (October 2001), p. 1375.

"The Death of Asia on the American Field of Representation," reprinted in Asian Americans: Experiences and Perspectives, edited by Timothy P. Fong and Larry H. Shinagawa (Upper Saddle River, New Jersey: Prentice-Hall, 2000), pp. 258-263.

"Post(al) Transvestism: Refiguring Ethnic Desire in Personal Ads" in Pretending to be Me: Ethnic Transvestism and Cross-Writing, edited by Joe Lockard and Melinda Micco (Urbana: University of Illinois Press), forthcoming.

"Fear and Desire in Anglo-American Fantasies of Asian Sexuality," in Sovereignty and Subjectivity, edited by Jenny Edkins, Nalini Persram and Veronique Pin-Fat. (Series: Critical Perspectives on World Politics. Boulder, Colorado: Lynne Rienner Publishers, 1999), pp. 57-67.

[Performance Review of] 1997 Hong Kong Fringe Festival in Theatre Journal 50 (December 1998), pp. 535-537.

[Book Review of] About Face: Performing 'Race' in Fashion and Theatre and Performing Asian America: Race and Ethnicity on the Contemporary Stage in Asian Theatre Journal 16 (Spring 1999), pp. 122-124.

[Performance Review of] Rosnah (Haresh Sharma, Alin Mosbit, and Alvin Tan), I'm Not Talking to My Mother & Other Stories (Jaeson Iskandar), and An Occasional Orchid (Ivan Heng and Chowee Leow) in Theatre Journal 49 (December 1997), pp. 525-527.

"Fierce Visibility: Anglo American Desire Constructing Asian Sexuality," in Nationalism and Sexuality: Crisis of Identity, edited by Yiorgos Kalogerous and Doumna Pastourmatzi (American Studies in Greece: Series 2, Hellenic Association of American Studies. Thessaloniki, Greece: Aristotle University, 1996), pp. 165-173.

"Asian American Visibility: Touring Fierce Racial Geographies," in Staging Difference: Cultural Pluralism in American Theatre & Drama, edited by Marc Maufort (New York: Peter Lang, 1995), pp. 191-200.

"David Henry Hwang," biographical background essay for M. Butterfly, in Heath Anthology of American Literature, vol.2, edited by Paul Lauter (Lexington, Mass.: D.C. Heath and Company, 1994), pp. 2822-2823.

[Performance Review of] New World (B)Order (Guillermo Gomez-Pena and Coco Fusco) and Obaki (Brenda Wong Aoki) in Theatre Journal 45 (October 1993), pp. 378-379.

"David Henry Hwang: Classroom Strategies and Issues," in Instructor's Guide for The Heath Anthology of American Literature, edited by Paul Lauter (Lexington, Mass.: D.C. Heath and Company, 1994), pp. 845-846.

"The Anthropological Gaze and the Touristic Siting of Chinese America," reprint of earlier essay in Asian Americans in the United States, 2 vols., Alexander Yamato, Soo-Young Chin, Wendy L. Ng, and Joel Franks, eds. (Dubuque, Iowa: Kendall-Hunt, 1993).

[Performance Review of] A Man Called Macbeth (Shakespeare, adapted by Takeshi Kawamura) in Theatre Journal 45 (March 1993), pp. 103-106.

RESEARCH:

Published Articles & Reviews (Continued)

"The Death of Asia on the American Field of Representation," in Reading the Literatures of Asian America edited by Amy Ling and Shirley Geok-lin Lim (Philadelphia: Temple University Press, 1992), pp. 349-359.

"Eugene O'Neill's Marco Millions: Desiring Marginality and the Dematerialization of the Orient," English republication of earlier Chinese essay in O'Neill in China, Lui Haiping and Lowell Swortzell, eds. (Westport, Connecticut: Greenwood Press, 1992), pp. 29-37.

"The Anthropological Gaze and the Touristic Siting of Chinese America," Modern Drama 35 (1992), 81-89.

"David Henry Hwang's M. Butterfly and Philip Kan Gotanda's Yankee Dawg You Die: Repositioning Chinese-American Marginality on the American Stage," republication in Critical Theory and Performance, Janelle Reinelt and Joe Roach, eds. (Ann Arbor: University of Michigan Press, 1992), pp. 79-87.

[Book Review of] China's First One Hundred: Educational Mission Students in the United States 1872-1881 in The Redneck Review of Literature 21 (Fall 1991), pp.96-97.

"Mark Twain and Bret Harte's Ah Sin: Locating China in the Geography of the American West," Chinese publication, Studies in Chinese-Western Comparative Drama, Yun-Tong Luk, ed. (Hong Kong: Chinese University Press, 1990), 211-221.

[Performance Review of] The Dragon's Trilogy (Robert LePage) and Who Killed the Dragon Lady? (Gary Iwamoto) in Theatre Journal 42 (December 1990), 499-501.

"David Henry Hwang's M. Butterfly and Philip Kan Gotanda's Yankee Dawg You Die: Repositioning Chinese-American Marginality on the American Stage," Theatre Journal 42 (March 1990), 48-56.

"Mark Twain and Bret Harte's Ah Sin: Locating China in the Geography of the American West," in Frontiers of Asian American Studies: Writing, Research, and Commentary, Gail M. Nomura and Stephen H. Sumida, eds., (Pullman, Washington: Washington State University Press, 1989), pp. 187-194.

"The Greenwich Street Theatre, 1797-1799," to be republished in An Industrious Art: Readings in Early American Theatre History through the Nineteenth Century, Peter A. Davis, ed., (Westport, Connecticut: Greenwood Press, forthcoming).

"Eugene O'Neill's Marco Millions: Desiring Marginality and the Dematerialization of the Orient," published in Chinese as 论尤金奥尼尔的《马可百万》：追求边缘性和东方的非物质化 (Beijing: 中央戏剧学院戏剧杂志社 -中央戏剧学院学报 1988 年冬季号).

"Subverting/Alienating Performance Structures," Themes in Drama 9 (1987), 161-176.

[Performance Review of] Night Sky with Stars over the New City of Munich (Michael Meyers) in High Performance 33 (1986), 81-82.

"The Rise of Chicago Theatre," [Madison] Isthmus, 2 May 1986, 29-31.

"A Report on Funding for Theatre Research by the John Guggenheim Foundation and The National Endowment for the Humanities, 1979-1983," in The Status of Theatre Research--1984. Coauthored piece in volume edited by Rose Bank and Harold Nichols and published by the American Theatre Association Commission on Theatre Research (University Press of America, 1986), 23-55.

[Performance Review of] Atalanta (Acts of God) (Robert Ashley) in High Performance 32 (1985), 82-83.

[Performance Review of] A Day in the Life of Life (Bill Harding) in High Performance 32 (1985), 82.

"Subversion of the Pornographic in Mass Entertainments." Themes in Drama 7 (1985), 191-201.

RESEARCH:

Published Articles & Reviews (Continued)

[Performance Review of] The Angels of Swedenborg (Ping Chong) in High Performance 30 (1985), 75-76.

[Performance Review of] The Pleasures of the Text (Peter Rose) in High Performance 30 (1985), 76-77.

[Performance Review of] The Power of Theatrical Madness (Jan Fabre) in High Performance 30 (1985), 88.

"Spalding and Rogers's Floating Palace 1852-1859," Coauthored with Penelope M. Leavitt. Theatre Survey 25 (May 1984), 14-27.

[Book Review of] Frontier Theatre in Theatre History in Canada/Histoire du Theatre au Canada 5 (Spring 1984), 87-88.

[Performance Review of] The Knee Plays (Robert Wilson) in High Performance 27 (1984), 71-72.

"The Folies Bergere in New York City 1911." Theatre Research International NS (Summer 1983), 146-156, 185.

[Book Review of] Prefaces to Nineteenth-Century Theatre in Comparative Drama 16 (Winter 1982-83), 380-381.

[Book Review of] Theatre Studies. The Popular North American Theatre: Provincial Stages in the Nineteenth Century in Theatre Journal 34 (May 1982), 275.

"Philip Astley's 1786 Circumvention of a Parisian Theatre Regulation." Theatre Research International NS 6 (Autumn 1981), 171-172, 234-235.

[Performance Review of] Hokusai Sketchbooks (Seeichi Yashiro) and Trilogy (Eiko Otake & Koma Takashi) in Theatre Journal 33 (October 1981), 400-402.

"Imre Kiralfy's 1890 Boston Production of the Fall of Babylon." Theatre History Studies 1 (Summer 1981), 20-28.

"Chop Suey: A Theatrical Look at the Asian American." Theatre News 12 (November 1980 [Asian Theatre Bulletin 6]), 24.

"Proctor's Pleasure Palace and Garden of Palms 1896-1899." Nineteenth Century Theatre Research 8 (Spring 1980), 17-27.

"The First Circus in Eastern Canada." Theatre History in Canada/Histoire du Theatre au Canada 1 (Spring 1980), 12-23.

"The Greenwich Street Theatre 1797-1799." Theatre Survey 20 (November 1979), 15-26.

"A Checklist of Circus Buildings Constructed by John B. Ricketts." Bandwagon: The Journal of the Circus Historical Society (September-October 1978), 21-23.

"Train Crash at Crush, 1896: Disaster as Popular Theatre." Theatre Quarterly 30 (Summer 1978), 60-65.

"Entertainments at John B. Ricketts's Circus, 1793-1800." Educational Theatre Journal 30 (May 1978), 186-202.

RESEARCH:

Selected Lectures/Invited Papers

"Mapping the Death of Asia on the American Field of Representation," 10 April 2002, invited lecture, Rensselaer Polytechnic Institute, Troy, NY.

"The Modern/Postmodern Dialectic: American Art and Culture, 1965-2000," 1-14 October 2001, invited panelist, innovative on-line symposium co-sponsored by The Vera List Center for Art and Politics (New School University) and the Georgia O'Keeffe Museum Research Center (Santa Fe).

RESEARCH:

Selected Lectures/Invited Papers (continued)

"Sexualized Asian Bodies: Visualizing American Global Authority," paper presented at Global Visual Cultures Conference, UW—Madison Research Circle on Media Performance, and Identity, Pyle Center, 10-12 Nov. 2000.

"Sex and Racialized Impersonation," paper presented ATHE national conference in Washington, DC, 5 August 2000.

"Sexualized Racial Representations: Asian America of the Imaginary," lecture presented at UCLA, 3 June 1999.

"Mapping Anglo-American Desire: Constructing Asian Sexuality," presented on the "Vanishing Borders of Sexual Identity" Panel at the International Crossroads in Cultural Studies Conference, Tampere, Finland, 28 June to 1 July 1998.

"Rehearsing Desire: Anglo-American Constructions of Asian Sexuality," lecture presented at University of California, Berkeley, 17 February 1998.

"Fierce Desires: Mapping Anglo-American Constructions of Asian Sexuality," paper presented at Border Studies Research Circle Conference on "Transnationalism, Travel and Desire," University of Wisconsin--Madison, 6-7 February 1998.

"Mapping Anglo-American Constructions of Asian Sexuality," presented at Festival on "Geographies of Interracial Identity in the Media and Arts," University of Wisconsin—Madison, 11 February 1998.

"Asian Identity Defining Anglo American Desire," presented at Where is home? A Conference on the Past (& Future) of Chinese in the Americas, New York University, 10-12 October 1997.

"Virtual Ethnic Transvestism: Postal Mediations in Racial Sexism," paper presented at the Association for Asian American Studies Conference, Seattle, 17-19 April 1997.

"Anglo American Desire Constructing Asian Sexuality," paper presented at Performance Studies Conference, Northwestern University, 21-24 March 1996.

"Anglo American Desire Masquerading for Asian Sexuality," paper presented at "Masquerade and Gendered Identity" Conference (organized by School of Cultural Studies, Leeds Metropolitan University) convened in Venice, Italy, 21-24 February 1996.

"Asian Sexuality and Anglo-American Desire," paper presented at "Sovereignty and Subjectivity" Conference, University of Wales, Aberystwyth, 6-8 September 1995.

"Fierce Visibility: Anglo-American Desire Constructing Asian Sexuality," paper presented at "Sexuality and Nationalism" Conference, Hellenic Association of American Studies, Aristotle University, Thessaloniki, Greece, 18-21 May 1995.

"Media Portrayals of Minorities," panelist at "A Community in Transition: Making Diversity Work" Conference, University of Wisconsin--Madison, 6-7 May 1995.

"Staging Race: The Chinese in America," a seminar/workshop presented at the University of Southern California, Los Angeles, 17 February 1995.

"Asian American Visibility: Fierce Geographies at the Vanishing Point," lecture presented at the University of Pennsylvania, 1 February 1995.

"The Asian American Theatre Experience," panelist at Bryn Mawr College, Philadelphia, 31 January 1995.

"Staging Asian America," panelist at Painted Bride Gallery, Philadelphia, 30 January 1995.

"The Absent Asian Body on the American Stage," paper presented at Association for Theatre in Higher Education National Conference, Chicago, 28 July 1994.

"Revelations of History & Representation," keynote lecture, Strategizing Cultures: An Asian American Dialogue on the Humanities and Arts, University of California, Los Angeles, 29 April 1994.

"Sex And Power," panelist, Strategizing Cultures: An Asian American Dialogue on the Humanities and Arts, UCLA, 30 April 1994.

RESEARCH:

Selected Lectures/Invited Papers (continued)

"Reading Marginal Sites," lecture presented at University of California, Davis, 7 February 1994.

"Staging Asian Women," colloquium presented at University of California, Davis, 8 February 1994.

"The Killing of Asians in American Film," lecture presented at New York University, 28 March 1993.

"Imperial Pornographies of Virtuosity: Problematizing Asian American Life," lecture presented at Stanford University, 13 November 1992.

"The Chinese Must Go: Theatricalizing Absence Desired," paper presented at Congress of the International Federation for Theatre Research, Trinity College, Dublin, Ireland, 28 September-4 October 1992.

"Casualties of War: The Death of Asians on the American Field of Representation," paper presented at Association for Theatre in Higher Education National Conference, Chicago, 11 August 1990.

"Ethnic and Gender Problems in the Plays of Hwang and Gotanda," paper presented at the Modern Language Association National Convention, Washington, D.C., 30 December 1989.

"David Henry Hwang's M. Butterfly and Philip Kan Gotanda's Yankee Dawg You Die: Locating China on the American Stage," paper presented at the XIth World Congress of the International Federation for Theatre Research, Stockholm, 29 May-4 June 1989.

"New Traditions: The Performance Paradigm," panelist, An American Festival, Cornell University, Ithaca, 22 September 1989.

"Eugene O'Neill's Marco Millions: Desiring Marginality and the Dematerialization of the Orient," paper presented at the Eugene O'Neill--World Playwright Conference, Nanjing University, 5-9 June 1988.

"Mark Twain and Bret Harte's Ah Sin: Locating China in the Geography of the American West," paper presented at the Association for Asian American Studies Conference, Washington State University, 24-26 March 1988.

"Mark Twain and Bret Harte's Ah Sin: Locating China in the Geography of the American West," paper presented at the 4th Hong Kong International Comparative Literature Conference, Chinese University (Hong Kong), 17-21 August 1987.

"Theatre for the Masses: Displacing/Simulacral Enclosures," paper presented at the Seventh International Brecht Symposium, University of Hong Kong, 8-13 December 1986.

"Is Theatre a Legitimate Member of the Humanities Family?" Co-Chair with Marvin Carlson of panel, National Educational Theatre Conference, New York University, 18 August 1986.

"Communications/Publications in the Theatre," Co-Chair of Panel, National Educational Theatre Conference, New York University, 19 August 1986.

"Subverting/Alienating Performance Structures," paper presented at the Themes in Drama Conference, London University, England, 16 March 1986.

"The Practice of Ritual & Performance in South Asia," Chairman of Panel, 13th Annual Conference on South Asia, Univ of Wisconsin, Madison, 2 November 1984.

"Contemporary Artistic Expression," Panelist discussing Philip Glass's The Photographer, Madison Art Center, 27 February 1984.

"Subverting the Pornographic in Early Shubert Entertainments," paper presented at Notre Dame University, 2 February 1984.

"The Influence of Performance Art on Contemporary Theatre," paper presented at the Speech Communication Association Annual Convention, Washington, D.C., 12 November 1983.

RESEARCH:

Selected Lectures/Invited Papers (continued)

"Performance Art Then and Now," paper presented at the American Theatre Association National Conference, Minneapolis, 8 August 1983.

"Postmodern Performance Art," Chair of Panel, Mid-America Theatre Conference, University of Iowa, Iowa City, 20 March 1983.

"Gilbert and Sullivan Revisited: Some New Views on Some Old Victorians," Chairman of Panel, American Theatre Association National Convention, New York City, 18 August 1982.

"Scholarship and Performance," Panelist, American Theatre Association National Convention, New York City, 18 August 1982.

"The Theatre Today: Contemporary Directions in Dramatic Art," Guest Lecture, Indiana University-Purdue University at Ft. Wayne, 19 June 1982.

"Theatre Scholars and Scholarship: The Next Generation," paper presented at Central States Speech Association Conference, Milwaukee, 17 April 1982.

"Oddities of the Nineteenth Century American Stage," paper presented at the Theatre Research Institute, Ohio State University, 23 October 1981.

"Imre Kiralfy's Production of the Fall of Babylon, Boston, 1890," paper presented at the Mid-America Theatre Conference Theatre History Symposium, Minneapolis, 21 March 1981.

"Progress Report on the Theatre Research Revolution," paper presented at the 1980 National Convention of the Speech Communication Association, New York City, 14 November 1980.

"Imre Kiralfy's Columbus and the Discovery of America, 1892: A Reconstruction of a 'Spec,'" paper presented at the Circus Historical Society Convention, Bloomington, Illinois, 3 August 1979.

"The Theatres of Paris," lecture series on Paris, College of Fine Arts, University of Texas at Austin, 6 November 1978.

Continuing Research:

- Book-length work on virtuosity.
- Book-length manuscript on Asian American self-representations.
- Book-length work theorizing the position of nineteenth century American popular performed entertainments (public executions, burlesques, circuses, etc) with focus on the emergence of the structural characteristics we today call postmodern.
- Book-length study of the history of theatrical entertainments in Chicago 1833-1871.

Research Related Projects:

Oxford Encyclopedia of Theatre and Performance (Oxford University Press, 2003), contributed several articles on Asian American theatre.

Consultant, film, "Hollywood Chinese," Arthur Dong, filmmaker. For more information, please visit this website: <http://www.deepfocusproductions.com/>

Asian American Encyclopedia (Los Angeles: Salem Press, 1993), contributed numerous articles on Asian American literature and theatre.

Theatre Journal (The Johns Hopkins University Press), Editor, 1984 & 1985; Associate Editor, 1986 to 1992; Coeditor, 1982 & 1983.

"Preliminary Survey of National Funding Trends for Theatre Research 1977-1981," coauthored report presented to the ATA Commission on Theatre Research, 21 March 1981.

Encyclopaedia Britannica contributed numerous articles on a free-lance basis. Topics: American Literature Biogs., Western Theatre, Commedia dell' Arte, Popular Theatre, and Tragedy & Comedy.

Numerous interview appearances to discuss Theatre and Performance Art on WHA-Radio (970 AM), The Art Show, Art Oster, host.

Service:

2008, UK, Research Assessment Exercise (RAE), international panelist, review research/artistic outputs of **all** UK universities. Results inform future government research allocations to **all** UK universities.

2006, Hong Kong RAE, Hong Kong, Panelist, Arts Review Panel, University Grants Council, 2006.

Presentations made to Hong Kong University Grants Council (**UGC**), Research Grants Council (**RGC**) and numerous government Hong Kong governmental level committees.

Numerous presentations to Management Board level committees.

CV not updated to include "service" at City University of Hong Kong and the University of New Mexico: committee obligations too numerous to list.

Accreditation Committee, Panelist, National Association of Schools of Theater (NAST), 2002-2004 (stepped down upon leaving the U.S. for Hong Kong).

Chair, Department of Theatre & Drama, UW—Madison, 1998-2003.

Executive Committee of the Graduate School, UW—Madison, 2002-03.

Executive Committee of the Arts and Humanities Division, UW—Madison, 2000-03 (Chair 2002-03).

Executive Committee of the Arts Institute, UW—Madison, 2000-2003.

Co-Chair, Campus Climate Committee, UW—Madison Plan 2008 (01-02, 02-03).

Member, Anonymous Committee, UW—Madison, 2002-03

Consultant, Review Panelist, 2002-03 National Endowment for the Humanities Fellowships, Theatre & Film applicants, 3 August 2001.

Consultant, Ford Foundation Convening, "Race and the Arts in America," 26-27 January 2001.

Facilitator, 2001 CCAS Seminars for Department Chairs, 14-16 June & 12-14 July.

Consultant, evaluated Theatre and Dance Department at Macalester College (St. Paul, MN) , 1-2 March 2001.

Member, L&S Faculty Appeals Committee, 2000-2003.

Review Panelist, UW—Madison Campus Police, Interviewed & Evaluated applicants.

Service (Continued):

Member, UW Plan 2008 Oversight Committee (HR Issues: Faculty & Staff Working Group).
Review Panelist, UW—Madison Police Force Applicants, 29 June 2001.
Fellow, Committee on Institutional Cooperation (CIC) Leadership Program, 20-01.
Advisory Committee, International Center for Photography (NYC), "Only Skin Deep: Changing Visions of the American Self, curatorial sessions, 22 September 2001.
Member, UW--Madison Leadership Institute, 2000-2003.
Board Member, DestinAsia (Chicago Asian American Arts Advocacy group), 1994-present.
Evaluated University of California, Irvine - San Diego, joint Ph.D. program, 1995.
Judge, San Francisco Ethnic Dance Festival, 1994.
Judge, University of Illinois Performing Arts Scholarship Competition, Chicago, 1994.
Member, Diversity and Racism Team (DART), UW—Madison, 1993-present.
Juror for ATHE Best Essay Award (Theory & Criticism), 1992, 1993.
Adjudicator, ATHE Conference Panels, Theory & Criticism, 1991.
Manuscript Reader, Routledge Press, 1990, 1991, 1992.
Reader, PMLA, 1991, 1992.
Member, Asian American Studies Advisory Committee, UW—Madison, 89-2002.
Member, Committee on Race and Ethnicity, UW—Milwaukee, 1989.
Member, Bylaws Committee for the Association for Theatre in Higher Education.
Consultant, Evaluated Rutgers University Theatre Program, spring 1987.
Dean of Students Student Advisory Board, UW—Madison, 1988-89.
Committee on Academic Affairs for Minority/Disadvantaged Students, UW—Madison, 1988-89.
Student Conduct Policy Committee, UW—Madison, 1988-89.
Director of Undergraduate Studies, Department of Theatre & Drama, 1987-88, 1990-92.
Board Member, University of Wisconsin—Madison, Multi-Cultural Center, 1988-present.
Member, University of Wisconsin System Community Leadership Committee, 1989.
Director of Graduate Studies, Department of Theatre & Drama, 1988-89, 1993-1996.
Adviser, Faculty Advising Service, College of Letters and Science, 1987-88, 1990-1992.
Editor, Theatre Journal, 1984 & 1985; Coeditor, 1982 & 1983; Associate Editor, 1986-90.
Adjudicator, The Chicago International Film Festival, 1985-1998.
Adjudicator, Illinois Film Festival, 1988, 89, 90.
Member of Advisory Board of the Wisconsin Center for Film and Theatre Research, UW—Madison.
Judge, Scriptwriting Contest, Wisconsin Screen Writer's Forum, 1986,87,88, 89.
Performance Art Adjudicator, 1985-86 Competition, Illinois Arts Council.
Member of Editorial Board, Empirical Research in Theatre, 1982 & 1983.
Named to American Theatre Association's Commission on Theatre Research.
Coordinator (with J.J. Murphy of Communication Arts Department), Experimental Film/Performance Art Series, 1982-83,1983-84,1984-85,1985-86, cosponsored by the University of Wisconsin—Madison Department of Communication Arts and Department of Theatre & Drama with support from the Anonymous Fund.
Program Committee, American Society for Theatre Research 1983 Conference, NYC.
Urgent Action Group, Amnesty International.

PROFESSIONAL AFFILIATIONS:

- Association of American Independent Colleges of Art & Design (AICAD)
- Canadian Association of Fine Arts Deans (CAFAD)
- European League of Arts Institutes (ELIA)
- International Council of Fine Arts Deans (ICFAD)
- National Association of Schools of Theatre (NAST)
- Association for Asian American Studies (AAAS)
- American Drama Society
- American Society for Theatre Research (ASTR)
- American Studies Association
- Association for Theatre in Higher Education (ATHE)
- Modern Language Association (MLA)
- National Asian American Telecommunications Association (NAATA)
- Speech Communication Association (SCA)

PERFORMANCE / STAGE DIRECTION:

Performance:

As the Midwestern market for Chinese American Shakespearean actors is somewhat limited, most of my acting experiences have been in group created works and dance/corporeal performance. Accordingly, I was a founding member of the E. Earthworks Fine Arts Group of Toronto (a "Happenings" group), a member of the Ensemble in 1970-71 (an ensemble acting troupe at the Leo Lerner Theatre in Chicago), and Mila Llauger's dance company in Chicago. In addition, I've participated in mime performances at the Wisconsin School of Mime, Spring Green, Wisconsin, and Viterbo College's International Mime Festival/Institute, 1974, LaCrosse, Wisconsin.

Representative Plays Directed:

- The Entertainer (John Osborn)
- The Duck Variations (David Mamet)
- Buried Child (Sam Shepard)
- Serjeant Musgrave's Dance (John Arden)
- Joe Egg (Peter Nichols)
- The Lover (Harold Pinter)
- The Sound of a Voice (David Henry Hwang)

WEB CLIPS:

<http://www.unm.edu/news/Releases/04-07-12moy.htm>

<http://www.news.wisc.edu/6555>

<http://www6.cityu.edu.hk/puo/CityUMember/Story/Story.aspx?id=20041008200803>

<http://www.cityu.edu.hk/scm>

<http://www.unm.edu/~finearts/about/publications/2003/2003spring1.htm>

http://finearts.unm.edu/pdf/newsletter/spring_04.pdf

<http://www.unm.edu/news/05-06-02/moy.htm>

Details of University Level Teaching

Courses Taught at the University of Wisconsin--Madison

Theatre & Drama 221 (Drama & Theatre Survey), Fall 82,83,84,85
Theatre & Drama 231 (History of Theatre), Fall 86-95, Spring 00
Theatre & Drama 431 (History of Theatres & Staging), Spring 82-88,93,98
Theatre & Drama 520 (Survey: Theories of Drama), Fall 85-00, Spring 96,97,98
Theatre & Drama 533 (American Theatre History), Fall 81, Spring 85-89
Theatre & Drama 534 (American Theatre to 1900), Fall 81-88, Sp99
Theatre & Drama 700 (Research Methods), Fall 94,95
Theatre & Drama 731/732 (Advanced Theatre History), 90-98
Theatre & Drama 611 (History of Acting), Spring 82,
Theatre & Drama 611 (Postmodern Performance), Fall 82
Theatre & Drama 611 (Performance Art), Spring 86
Theatre & Drama 619 (Staging Race), Spring 92;
Theatre & Drama 911 (Race & Representation) Spring 94,97
Theatre & Drama 911 (Problems in British Theatre History), Fall 81, Spring 82
Theatre & Drama 911 (American Popular Entertainment), Fall 83, Spring 83-88
Directed over twenty Ph.D. Dissertations & numerous M.A. Theses to completion.
Served on many MA, MFA, Ph.D. committees.
Supervised numerous Independent projects.

Course Taught at Northwestern University, Evanston

Theatre D-48 (Graduate Seminar: The Performance of Asian America)

Courses Taught at the University of Michigan, University of Wisconsin, Duke University Program in Florence, Italy

Theatre & Drama 431 (History of Theatre in Italy)
Theatre & Drama 595 (Urbanism and Performance)

Courses Taught at the University of Oregon, Eugene

Art 407 (Performance Art & Photography), Spring 81
Theatre 531 (Seminar on Avant Garde Theatre), Spring 80
Theatre 511 (Research Methods), Fall 79, 80
Theatre 420 (History of the American Theatre), Winter 80
Theatre 364 (Play Direction), Winter 80
Theatre 251 (Elements of Acting), Spring 80
Theatre 367, 368, 369 (Development of Drama, I,II,III), 1979-80, 1980-81
Supervised Theatre 409 and Theatre 505 (Independent Study Projects).
Directed M.A. and Ph.D. Theses to completion.
Library Representative for Department of Speech.
Administrative Assistant to the Dean of the School of Architecture and Allied Arts (Internship, 1980-81).

Courses Taught at the University of Texas, Austin

Drama 388 (Methods of Research and Bibliography), Fall 77,78
Drama 375K (Seminar on the History of Acting), Fall 78
Drama 375K (Seminar on Violence in the Theatre), Spring 79
Drama 375K (Seminar on the History of Popular Entertainment), Fall 77
Drama 312K & 312L (History of the Theatre), Fall & Spring, 1977-78, 1978-79
Supervised Drama 384 and Drama 693 (Individual Study)
Served on M.F.A. and Ph.D. theses committees.